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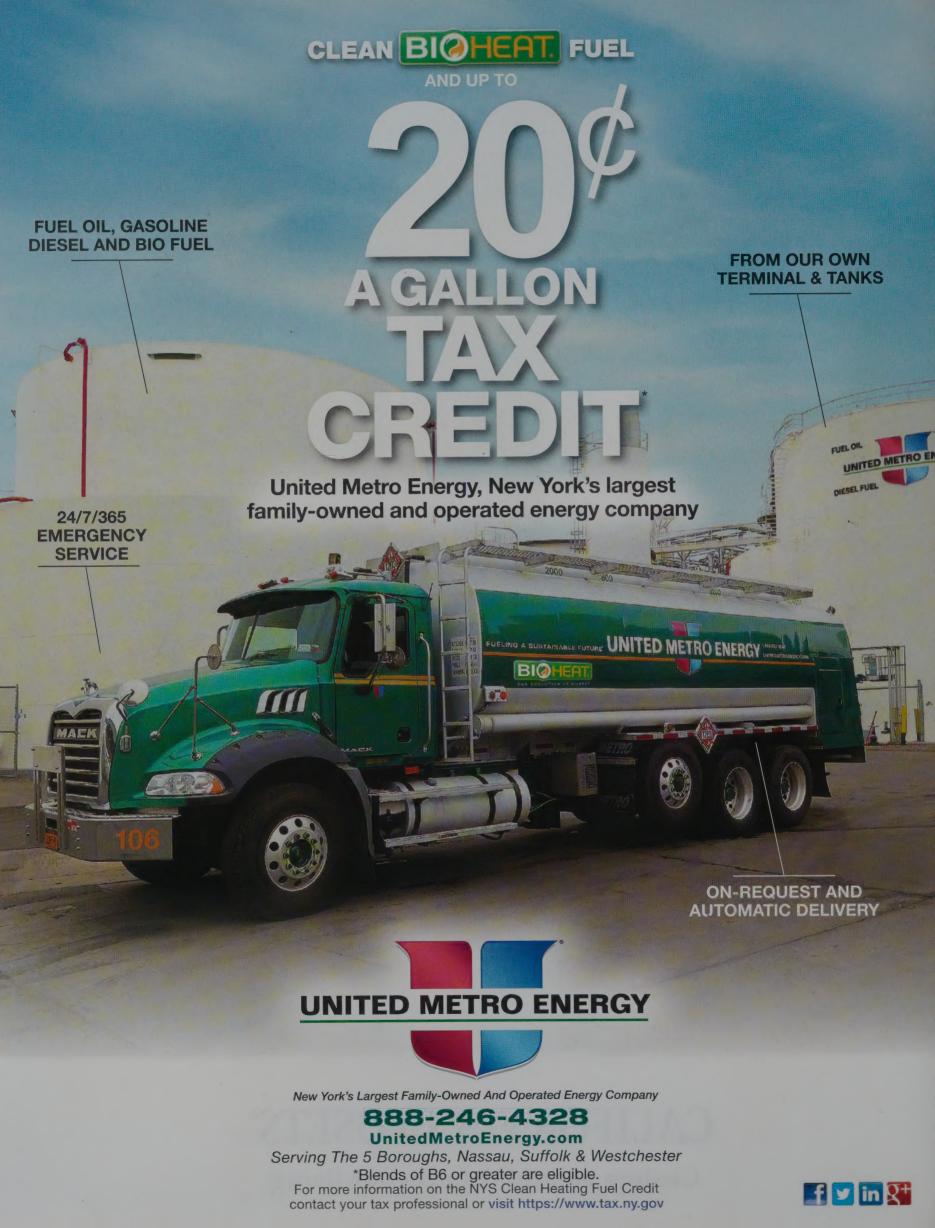
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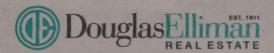
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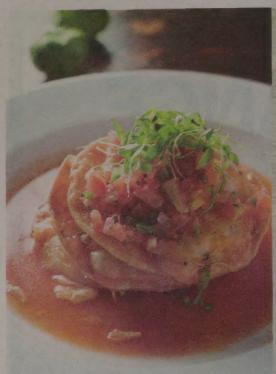
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OCTOBER 17-OCTOBER 23, 2019

OUT & ABOUT ON THE EAST END

WHAT TO DO. WHERE TO GO. WHERE TO PLAY.



East Hampton Fall Festival

SATURDAY, OCTOBER 19, 10 A.M.-5 P.M.

The East Hampton Chamber of Commerce will host its third annual Fall Festival in Herrick Park this Saturday. Explore more than 50 booths showcasing wares and information from artists, shopkeepers and nonprofits. Listen and dance to bluegrass and blues music by Annie and the Band, The Jan Hanna Band, 27 Dollars and the East Hampton High School Jazz Band. There's plenty of family fun to be had, including the inflatable bounce rides, pumpkin carving, arts and crafts projects, a fitness obstacle course, a 40-foot rock climbing wall, a haunted pumpkin patch and a costume parade at noon. There will also be a live mural painting, an antique boat and emergency vehicle display and lots of food. Free admission.





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OUT & ABOUT ON THE EAST END

WHAT TO DO. WHERE TO GO. WHERE TO PLAY.



NATIONAL THEATRE LIVE: "SMALL ISLAND" FRIDAY, OCTOBER 18, 7 P.M.

Andrea Levy's Orange Prize—winning novel Small Island comes to life in Helen Edmundson's epic new theater adaptation performed at London's National Theatre and screened at Guild Hall's John Drew Theater. Hope and humanity meet stubborn reality as the play traces the tangled history of Jamaica and the United Kingdom. Tickets are \$18.

Guild Hall 158 Main Street, East Hampton 631-324-0806, guildhall.org



SHELTER ISLAND SK SATURDAY, OCTOBER 19, 11 A.M.

The 20th annual Shelter Island 5K run/walk, a USA Track & Field—certified course, was created out of the love for those who fight breast and women's cancers. This year's run benefits the North Fork Breast Health Coalition, the Coalition for Women's Cancers at Southampton Hospital and Lucia's Angels. Registration is \$40; \$20 for kids. Read more on page 39.

Crescent Beach 35 Shore Road, Shelter Island Heights elitefeats.com/upcoming



IN PROCESS @ THE WATERMILL CENTER SATURDAY, OCTOBER 19, 2–4 P.M.

The ongoing series of open rehearsals, workshops, artist talks and studio visits welcomes the community to engage with the work of international artists-in-residence. This month's featured artists include queer poet Jeffrey Perkins, rapper-songwriter Kirk Knight and visual artist Lars Daniel Rehn. This event is free, but reservations are required.

The Watermill Center 39 Watermill Towd Road, Water Mill 631-726-4628, watermillcenter.org



SHELTER ISLAND OYSTER TASTING SATURDAY, OCTOBER 19, 4 P.M.

Join the Shelter Island Historical Society in tasting delicious local oysters, appetizers, beer and wine. Peruse an exhibit displaying Shelter Island Oyster Company memorabilia from the private collection of Robert E. Walden III; enjoy live music; and learn about local shellfish from The Nature Conservancy's Mashomack Preserve. Tickets are \$60 at the door.

Havens Barn 16 South Ferry Road, Shelter Island 631-749-0025, shelterislandhistorical.org



LISA LAMPANELLI'S "FAT CHANCE" SATURDAY, OCTOBER 19, 8 P.M.

Fat Chance showcases the former insult comic at her new best. From her humorous storytelling to her lively Q&A with audience members, the no-holds-barred entertainer is truthful, vulnerable and, most importantly, as hilarious as ever. With the help of comedian Frank Liotti, she'll tell all like you've never seen before. Tickets are \$40-\$75.

Bay Street Theater 1 Bay Street, Sag Harbor 631-725-9500, baystreet.org



THE 5TH DIMENSION IN CONCERT SUNDAY, OCTOBER 20, 7:30 P.M.

Suffolk Theater welcomes the six-time Platinum, Grammy Hall of Fame group The 5th Dimension for an unforgettable dinner concert experience. Original member Florence LaRue and company continue to deliver dynamic performances that stand the test of time and captivate audiences all over the world. Tickets are \$65–\$69, and there is a \$10 dining minimum.

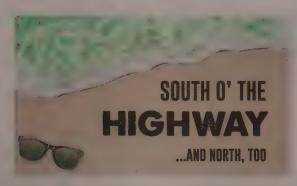
Suffolk Theater 118 East Main Street, Riverhead 631-727-4343, suffolktheater.com

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The 27th annual Hamptons International Film Festival honored director **Brian De Palma** with a Lifetime Achievement Award on Saturday, October 12. The event also honored **Toni Ross**, founding Chairman of the Board of HIFF, with the Dick Cavett Artistic Champion Award. Said HIFF Artistic Director **David Nugent** in a statement, "Toni Ross has been an instrumental champion of the arts and the East End community where she works and lives...She is the reason we are all here today."



HOWARD AND BETH STERN

In an appearance on *Jimmy Kimmel Live*, South Fork Shock Jock **Howard Stern** surprised his wife, **Beth Ostrosky Stern**, by inviting her onstage and asking her to remarry him. The proposal received a yes—and a standing ovation from the audience.



Kenneth T. Berliner has been elected Chairman of the Board of Trustees for the Parrish Art Museum. "We are all proud and pleased to welcome Ken as our new chair and anticipate great things in the Museum's future," Museum Director Terrie Sultan said in a statement. "Ken has a great commitment to art, philanthropy and the East End and will be extremely helpful to us as we continue to develop the Museum into a leading cultural institution."



Drew Barrymore is coming to the small screen. After filming a daytime talk show pilot last summer, the North Haven actress has received the green light from CBS Television Distribution. Said Barrymore in a statement, "It is beyond my wildest dreams to have this opportunity for a daily talk show. I'm truly thrilled and honored to be creating this show with CBS."

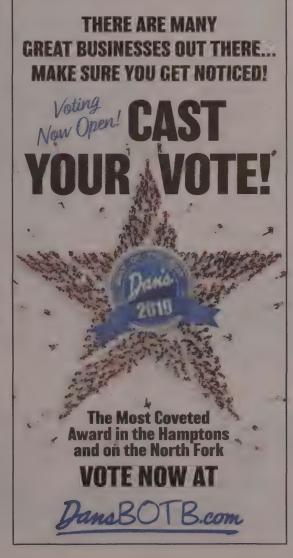
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BY DAN RATTINER

Week of October 17–24, 2019 Riders this past week: 27,411 Rider miles this past week: 117,893

DOWN IN THE TUBE

Many Hollywood celebrities were seen riding the Hamptons Subway this past weekend. Some say it was because word has gotten around that riding the Hamptons Subway is worth a transcontinental trip. Others say it was because this past weekend the Hamptons International Film Festival was here. Anyway, Laura Dern was seen traveling from Montauk to Amagansett on Friday. Brian de Palma was seen riding the subway from Southampton to Water Mill on Saturday afternoon. And Scarlett Johansson was seen riding the subway between Sag Harbor and North Sea on Monday.

TROUT POND SOLUTION?

Ever since the Hamptons Subway was built, the train screeches terribly as it makes the big underground turn to get around Trout Pond in Noyack. Now Hamptons Subway will solve this problem. The subway will not go around the pond anymore at all. A straight glass tube will be lowered to the bottom of the pond and get attached to the underground subway tunnel at each end. Its cost, \$11 million, will be offset by charging a special fee to riders who ride in the glass tube. The train will slow to a crawl as it runs along, allowing the passengers to view all the fish in the pond just by looking out the subway train windows. The biggest expense, we are told, will be in holding the water in the pond while the glass tube is being attached. Thus fishing and swimming in the pond will not be disrupted during the two years of construction this is expected to take.

HSIUFF

This was the fifth year that Hampton Subway held its own "Hamptons Subway International Underground Film Fest" on its platforms to rival the above ground Hamptons International Film Festival (HIFF) during its five-day run. In prior years, movies that were not accepted into the HIFF program were then shown on big screens set up on all the platforms for the HSIUFF. The showings did draw crowds to watch the films

(who were for the most part disappointed), but the screenings did annoy the regular riders simply trying to cross the platforms to catch the train. So this year we tried something different. We limited the films to the showing of all 22 known King Kong movies, such as King Kong vs. Godzilla, the original King Kong movie, its two remakes, and also all other sequels and prequels. And we didn't show them on the platforms. Instead, screens were set up inside every car in the entire subway system so riders got a little King Kong treat for whatever time they took riding from one point to another, whether they liked it or not. We think it was a success, and next week when the ballots are counted on Halloween eve at the Hamptons Subway Building in Hampton Bays, we will announce the winning King Kong film and afterwards reshow it on all 22 platforms throughout the night. Attendees are expected to be in King Kong costumes.

SUBWAY IMMIGRATION POLICY

Beginning Monday, a new rule will go into effect about which immigrants can ride the Hamptons Subway. Those immigrants already in America, legal or not, will be allowed on the subway. Those immigrants who have not yet arrived may not ride the subway.

COMMISSIONER ASPINALL'S MESSAGE

I am on the French Riviera this week to advise French officials if they should have a subway there or not. Though this is a deductible business trip, I am using a translation app on my cell phone to communicate with the French officials, so this will save the cost of a translator.



GLAMOUR MUG SHOTZ

In a new effort to make arrest intakes more pleasant for well-heeled perps and avoid lawsuits, no matter how scurrilous, the Hamptons Police Department is adding a bit of glitz to their normally drab mug shot studio. The initiative, called "Glamour Mug Shotz," aims to make all mug shots a beautiful as possible.

"For the first time in history, police department mug shots can be seen by the whole world via the internet, so we're going to be known for having the most striking, attractive photos possible," Hamptons Police spokesman Larry Hirsch explained on Tuesday. "From this day forward, our mug shot studio will be equipped with a skilled makeup and hair team, a full soft lighting system, and a choice of multiple backgrounds—a woodland scene, red and blue lasers, patriotic American flag and a wide array of abstract patterns and colors," Hirsch continued. "No matter how drunk or beat up you might be, your mug shot will come out sparkling and fabulous."

HPD insiders say the new studio came after several Hamptonites and visitors sued the department in an attempt to block their embarrassing arrest photos from proliferating online. "The lawsuits were thrown out of court, of course, but we still had to pay lawyers to make them go away," Hamptons Police Department mug shot photographer and man behind Glamour Mug Shotz, Jonesy Douglas, revealed this week. "A lifetime ago, I worked at a shopping mall photo studio, so this whole thing is like second nature to me," Douglas added. "It's like riding a bike. You never forget how to make subjects glamorous."

As of press time, Hamptons police had

already created 12 Glamour Mug Shotz featuring individuals arrested for a variety of crimes, including loitering, theft, illegal camping and campaign finance law violations. Every one of them looks stunningly beautiful.

"This is the best picture of me ever taken," infamous local transient Darius "Six Toes" McCrackle said following his arraignment in Hamptons Municipal Court on Tuesday. "My skin looks blemish-free, my beard is clean and well oiled, my hair is combed, and they even gave me a fresh button-down shirt to wear," McCrackle marveled. "Heck, if I ever need my portrait taken, I'll just go and get myself arrested. It's that good!"

Hirsch said the HPD is pleased with their results so far, but the true test will come next summer. "Once the tourist and part-time population returns, we'll find out if Glamour Mug Shotz passes muster. If it does, there's a good possibility we can continue to innovate with new props, lenses and equipment, and eventually expand the program to other departments around the country."

Read more Police Blotter at DansPapers.com.









The 27th annual Hamptons International Film Festival ran from October 10-14 and celebrated cinema from all over the world. During the festivities that included parties, world premiere screenings and panels, legendary director and screenwriter Brian De Palma was honored with the Lifetime Achievement Award at Guild Hall and participated in a talk with Alec Baldwin. Photographs by Barbara Lassen





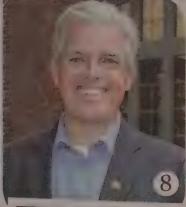




- 1. Citizen K director Alex Gibney with Randy Mastro
 2. Lilly Hartley
 3. Stephen McCarthy, Candice Bergen
 4. Alfre Woodard
 5. Eric and Sandra Ripert
 6. Happan Bakula widew of Alex Palville, the control of Alex Palvil

- 6. Hannah Pakula, widow of Alan Pakula, the screening of Alex Pakula:
- Going for Truth
- 8. Suffolk County Executive Steve Bellone
 9. Maiden's Tracy Edwards, Kevin Bishop

- 10. David Nugent, Brian De Palma, Anne Chaisson







Hope has a new address.

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Driving Grandma

A Trip from NYC to Montauk 60 Years Ago in a Convertible Car



A 1951 CHRYSLER NEW YORKER CONVERTIBLE COUPE SAVED AND RESTORED BY A COLLECTOR WHO KEEPS IT IN HIS HOME

BY DAN RATTINER

In 1958, when I was 18 years old, my mom and dad asked if I would drive my grandma out to Montauk. She lived in Brooklyn, wanted to visit us in what was then our new home—Dad had bought White's Drug Store in Montauk—and as it happened at that time I had driven in to visit college friends in Manhattan, so I was available. When I picked her up at the apartment on Avenue M that sunny summer morning, she looked me up and down and asked if please I would drive carefully and not hit too many bumps on the way. She was then about 80 years old, a tiny woman and, as she said, a little delicate. She knew how an 18-year old boy would ordinarily drive. Don't do that, she asked. I told her I wouldn't.

The car I took her to Montauk in was the very first car I ever owned. Dad had given it to me earlier in the year when I had gotten my driver's license. It had been his car and I had lusted after it, so when he bought a newer car for himself, he gave me this old one.

This was a 1951 Chrysler New Yorker

Convertible Coupe, baby blue, with wire wheels, whitewall tires, red leather seats and a white convertible top that went up and down at the press of a button. And though 7 years old, it was in absolutely perfect condition.

Under the hood was an eight-cylinder Rocket V8 engine producing 180 horsepower capable of zooming to over 100 miles an hour-which, of course, I had never done. Yet. The front seats and back seats were both full-width upholstered bench seats. I was sure she would be happy in the front. The seat faced a rocket ship dashboard of chrome and padded leather featuring an AM radio, heater, switches and vent controls. It had a chrome button on the end of the gearshift that, when pressed with your thumb, dropped the transmission down into overdrive to pass. It also had power windows, one of the earliest cars that did. You slid a chrome toggle up and down to make the windows go up and down. No having to turn a crank to make that happen.

There were no seatbelts. They hadn't been invented then. Wasn't even something we thought about. Another thing was the weight of this luxurious car—nearly 5,000 pounds, it had to be gassed up every 100 miles. It got seven miles a gallon. On the other hand, gas was 33 cents a gallon.

And so the journey began. I made my way through the busy Brooklyn streets, stopping at traffic light after traffic light, and went not to the Long Island Expressway (which was still a construction project in this outer borough), but to the Grand Central Parkway, the superhighway, getting on at 224th Street. Now it was smooth sailing, at least for a while. Grandma smiled.

The big issue when driving out of the city headed for Montauk was whether to take the Southern State Parkway or the Northern State. Both were superhighways, good for grandma, but only until both of them ended, just 20 miles east of the city, at Huntington in the North or Babylon in the South. There would still be another 90 miles of driving over narrow country roads to get to Montauk. And both routes, 27 in the south and 25 in the north, took about the same amount of time. I'd take the southern route.

A little bit about Grandma. As a child, she had



been brought from Lithuania to Brooklyn. There, married in 1912, she bore my mother, and later a little brother and two sisters. She talked English with a Yiddish accent. And she was very nice.

After getting permission, I turned on the radio and tuned to an early rock and roll station, 1010 on the dial, overseen by Murray the K. She swayed and hummed to the music.

I also asked if I could put the top down, and she agreed to that. I pulled into a Sunoco gas station in Babylon, right at the place where the Southern State ended to become the two-lane Sunrise Highway. Here we gassed up and I took the top down.

We drove along, frequently stopping at traffic lights on the concrete-paved Sunrise Highway, with auto dealerships and restaurants, boatyards and, at one point, a dark building called THE DOLL HOUSE, GIRLS GIRLS GIRLS. Maybe someday I'd sneak off and visit it, maybe not. Sunrise Highway was a bypass of the waterfront towns of Freeport, Babylon and Islip. But we drove through downtown Oakdale and Sayville, and saw these towns were relatively new and built on a boating and farming economy. Main Streets featured bars, clothing stores, ice cream parlors, schools, restaurants. Occasionally, rounding a turn, we'd get a view of the Great South Bay. Ferries took people to Fire Island. With the top down, the wind played through our hair. Grandma asked if we could stop at a diner for lunch, and we did.

Just past Sayville there were some big billboards. One read PATCHOGUE, LONG BIGGEST SHOPPING TOWN.

LIVE IN SHIRLEY HOMES NOW FOR SALE. We were approaching the end of the great wave of suburban sprawl that had rolled out from the city

East of Patchogue-Patchogue was thriving, indeed-the land stretched out in great dairy vegetable and potato farms. The towns were beautiful and sturdy, with huge churches and lovely tree shaded main streets. We passed through East Moriches, then the small curving village of Eastport. Duck farms were plentiful along the narrow Montauk Highway, half on wetlands, half in shallow water. Hundreds of quacking ducks waddled about.

We stopped at one, got out of the car, and the ducks ran over to the turkey-wire fence, snapping their beaks, hoping for food. The smell of ducks was overpowering.

Soon, Montauk Highway, still a two-lane road, wended its way into the Hamptons. It acted as a bypass for downtown Westhampton Beach. went through scrub oak and then down Hill Street into Southampton Village, the first of the very beautiful and peaceful 17th century colonial towns, where the downtowns closed for business on Sundays. I knew there would be only two traffic lights now all the way to Montauk, the one at Main and Nugent in Southampton and the one at Main and Newtown in East Hampton.

Vast potato farms framed these villages. And there were more billboards. One advertised a tractor. Another read ENTERING WATER MILL, SLOW DOWN AND ENJOY IT. SPEED

Another showed a row of houses and announced CONTROLLED BY RADAR. We pressed along and soon got east of Amagansett where the road dips down for the five-mile stretch run through Napeague to the hills and motels of Montauk. At the bottom of that dip onto the Napeague Stretch, 20 or 30 billboards fought for space facing us, advertising motels, fishing boats, restaurants and nightspots. Shortly, this crowd of billboards ended, and you could see the ocean everywhere, across hills and sand dunes with the road slicing through. We looked at each other. The temperature had dropped five degrees when we'd come down that hill.

> I stepped on the gas. The road was straight and narrow. An occasional car passed us going the other way. Four and a half hours had passed and we were almost there, driving through sunshine and salt sea air.

> As if on cue, the New York rock and roll station turned to static as the signal died. No other stations took its place.

> Soon, Napeague ended, and over a hill the little shiny-new oceanfront resort motel town of Montauk where we lived appeared. We stopped at the store.

> I went in and brought out Mom and Dad, and by the car everyone hugged and kissed.

"How was the trip?" Dad asked Grandma.

"He was wonderful and smooth all the way," she said.

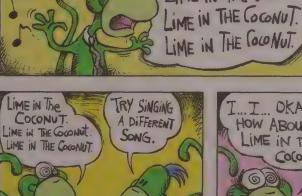
Dad stayed behind, but Mom, Grandma and I went home to our house on South Fairview Avenue, where my 7-year-old sister would soon be coming home from the Montauk School. Dinner would follow.









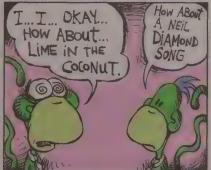


get this Song out OF MY HEAD.

LIME IN THE COCONUT.

LIME IN THE COCONUT







The Big Lift

Huge Cranes Raise Railroad Trestles Three Feet This Week



M PARASKEVOS

BY DAN RATTINER

As many of you know, East Hampton is undergoing a \$10 million construction project to raise a railroad trestle three feet. The job is where this trestle crosses North Main Street, and it is being done because in spite of all efforts with signs warning motorists what they are about to drive under, an average of 17 motorists, almost always truckers, either get their vehicles wedged under it or get crumpled up bashing into it every year. The village keeps score.

The job, now underway in its second year, is this week coming to a climax. North Main Street is closed. The little lane separating the railroad line from the town green and cemetery with the old English windmill built in 1805 gently holding court is not only closed but is now the parking area, covered with timbers for three massive cranes rising 40 feet in the air that, my guess, were last used helping construct the new Tappan Zee Bridge crossing the Hudson. Steel cables with hooks on the ends hang down and sway in the wind. Below, dozens of construction workers in hard hats, rubber boots and bright yellow vests rush around importantly, getting the site ready. Some of them can be seen atop the trestle, carrying jackhammers and other tools.

There is something sad about it all. This end of town, with its trees, flowers and foliage uprooted, with its gentle grass flattened into mud and various bright orange detour signs to keep traffic moving while staying far, far away...well, if I didn't know better, I would think they are

building a new office tower or hotel building for Mr. Trump. It is an affront to this village.

So here I was on Monday, sitting silently behind the wheel of my car, waiting on North Main for a flagman to direct me off down a side road detour.

"I could do this far cheaper," I said to nobody in particular. "Save the \$10 million. Have 400 strong young local men climb up atop the trestle. Split them into two groups. Have one group of 200 form lines to lift up one of the tracks three and a half feet for whatever the distance needed is. Have the other 200 lift up the other track. They'd have to split up, with 100 inside a track and 100 outside a track. That's because they'd have to hold the tracks steady at that height so the railroad ties connecting the tracks didn't tip over and twist. It wouldn't work if that happened."



WORK UNDERWAY AT THE TRESTLE IN EAST HAMPTON

"And what would you slide under it?" a voice in my head asked.

"Cinderblocks. I'd put in cinderblocks, and when done, have the 400 men drop the railroad tracks down the six inches. Done."

The detour took me up Cedar Street and a left turn onto Osborne Lane where I stopped behind a long line of cars. Osborne is one long residential block connecting Cedar Street with Newtown Lane. Halfway down, however, the tracks cross the road at street level. After all, the tracks have to be crossed somewhere to get you to the other side. This is it on Osborne.

As the long line of cars moved slowly along, however, a clanging sound and pair of flashing lights announced the barrier gates were about to come down. The cars just going over the tracks got across. But the five or six cars in front of me had to stop. A train was coming through.

"Drop everything," the voice in my head shouted. "Run for your lives."

It seemed appropriate. But you know what? There was no train! None! We all waited patiently for 10 minutes at which time that fact began to sink in. A pickup truck in front of me made a K-turn and went back the other way. So did the one in front of him. And then, so did I.

Somewhere, somehow, somebody'd pressed a wrong button to lower these gates. And this was going to be a long nightmare. A big waste of \$10 million. And a total failure. The men driving the big trucks that used to slam into the trestle will just get taller trucks. Everything considered, it will be a job they will all gladly do.



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Garbage: Dealing with Criminals and Trash Tampering

BY DAN RATTINER

Aman named Anthony Grazio of Smithtown was sentenced to prison last week for messing with waste in this county over the past few years. He'd find locations where trucking companies would be able to illegally dispose of hazardous waste and then make that happen. Some sites were in Calverton, Flanders and Greenport. Now, how do they go about removing and re-disposing of it legally elsewhere?

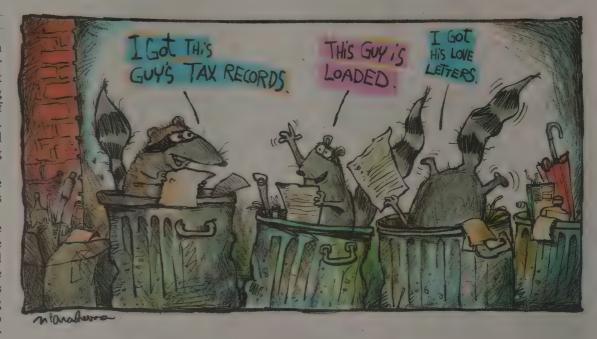
It reminded me of a story that I ran in the paper about 20 years ago which underscores how times have changed.

I'd gotten a call from the owner of an antique shop on the Montauk Highway in Wainscott. He had a dumpster out back for his business, and about a month earlier he had noticed that some homeowner, apparently a summer person, was loading plastic bags into his car and disposing of them on Sunday evening on his way back to New York. He taped a message to his dumpster asking whoever it was not to do that. But it was still happening.

Did I want to write a story about it?

I initially told him no, but four weeks later he called to say the operation was continuing and he had a present for me. It was a copy of the income tax return of the perpetrator, smeared with catsup and mayonnaise. He'd taken it out of its plastic bag and cleaned it up, and he'd make it available to me.

That, I thought, was a story. I picked up the income tax return. This individual was making



a six-figure income working for Bear Stearns, a big Wall Street firm, and he had investment income from other sources, too. In the next issue of *Dan's Papers*, I published a photo of the front page of his tax return and wrote a story of where it had been found. I said in my story that this so-and-so—and I mentioned him by name—was disposing of his garbage in this private dumpster without permission, and if this fellow would like to pick up this soiled copy of his income tax return, we'd have it for him at the front desk of the Dan's Papers office. He never showed, but the

leaving off of the garbage stopped.

It seems to me, comparing these two stories, that the appreciation of morals and ethics has changed between then and now, and where shaming was good, it would no longer be something you'd do.

I think today if I did what I did then, this individual WOULD pick up his tax return, but he would also hand me a summons. It would accuse me of impugning his character and inform me he was suing me for several millions of dollars.

Something to think about.







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Preserving the Memory of Those Lost at Sea



BY ERIC FEIL

Y ou place your hands on the stone. Close your eyes. Let your fingers feel the grooves cut into the smooth rock. Listen as the sound of the water crashing below and the wind whipping up and off the waves rises. Now you open your eyes and stare out.

Fishing boats dot your field of vision. Four or five are just offshore, others further on, some barely specks on the horizon. Heading out, they share the singular mission of hauling their catch and returning home safely. And the same uncertainty of not knowing if they will.

You reach this vantage point walking up the hill to the Montauk Lighthouse, then beyond it, almost as far as you can go before a fence keeps you from the precipice of the cliff that falls off the easternmost point of Long Island. There, depending on the light, either in the shadow of the famous beacon or in a bath of sunshine all its

own, stands the Lost at Sea Memorial.

Any number of emotions arise when you encounter it, the means to describe it proving difficult to come by immediately, until Montauk Lighthouse Historian Henry Osmers utters a single word.

"Poignant."

It rises up 15 feet, an 8-foot bronze sculpture resting atop a 7-foot granite base. Standing closer to the cliff's edge than the lighthouse itself, a soaring and sobering reminder of just how tenuous the relationship is between fishermen and waters that both provide a living and claim life without warning. Commercial fishing is one of the most dangerous professions on earth, and the memorial and an October 20 ceremony honoring the 20th anniversary of its completion are a reminder of how closely that danger hits home and how many lives it touches.

Given the history of fishing here on the East End, a proud tradition woven as deep into the

collective past as any other, it may be something of a surprise that the memorial was erected only two decades ago. The idea arose in the early 1990s from a group of fishermen and families who had lost friends, husbands and loved ones at sea and felt the moment had come to create a lasting symbol of honor and reverence. Amid efforts to raise funds and interest, a contest was held to create a worthy design, and Montauk artist Malcolm Frazier's vision was chosen: a single fisherman, who for eternity will stand alone in his boat, proud and tall against weather and what may come, pulling his line from the sea. He is not any one of the individuals on the granite below, but all of them, and countless others who never came home.

Dedicated in 1999, the memorial contains some 120 local names. They perished in the infamous *Pelican* wreck of 1951 and the *Wind Blown* tragedy of 1984, during the Hurricane of 1938 and unknown storms through the centuries. Into the granite they are cut, their age and the date when they died, all the way back to 1719. Some have surnames that have written the history of the East End, others are remembered by just a single name ("Dick") or even simply "Captain Clarke's Son." Teenagers, veterans of decades on deck, the sea does not discern.

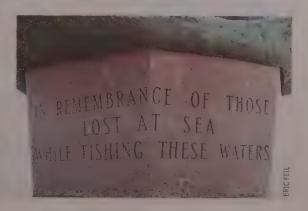
There was some debate as to where the memorial would ultimately be placed, Osmers notes, with one faction feeling it belonged in the harbor, from which so many fishing journeys have begun and ended. But its final home "really is fitting," he notes, as it gazes out not just into the nearby waters but into the endless ocean beyond to honor "East Enders, fishermen who are from here who have been lost at sea, not just in these waters, but anywhere out there."

Wherever they have been lost, they have had no burials, there are no gravesites. But there is a place to mourn, to find solace. The Lost at Sea Memorial stands as a reminder, a touchstone, a place of reflection and never forgetting.

"One woman I remember, she came from out west, she must have been in her 80s, they helped her from her car to get all the way up here," Osmers recounts. "Her son was one of those who'd been lost, and she wanted to come all the way here just to touch it. It was something tangible for her, and that's the best word I can use to describe what it is. It's tangible."

Place your hand on the names. Close your eyes. Open then and look to the sea. Remember.

The Lost at Sea Memorial 20th anniversary ceremony takes place on October 20 at 3 p.m. at the Montauk Lighthouse. The event is open to the public. For more information, visit lostatseamemorial.org.





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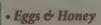
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Winning Costumes for Dan's Haunted Hamptons Bash



G et your ghoul on and don your favorite costume at Dan's Haunted Hamptons Bash, the largest, hottest and most anticipated Halloween party in the Hamptons. On Saturday, November 2 at Southampton Arts Center, you're invited to come party with hundreds of your new best friends, and it's your night—couples, singles, big groups...all are invited! Admission includes incredible food from Union Burger Bar, Southampton Social Club and Union Cantina; flowing beer, wine and cocktails; music and dancing all night with everyone's favorite, DJ Phresh—that's right, the man who had you on your feet all night at Dan's Taste of Two Forks; and a costume contest with cash prizes!

This is the night to be anything you want to be— excessive, extraordinary and fantastic—so we do not want to limit you with a theme. That said, there is plenty of fun inspiration to be found right here on the East End. You could go as...

Montauk Monster

No monstrosity is more associated with our local environs than the East End's most famous cryptid—the Montauk Monster. Discovered on Ditch Plains Beach in July 2008, this bloated, hairless and sunbaked creature captured the world's collective imagination, though most agree it was probably just a dead raccoon. Still, rumors of Plum Island experiments persisted and the story became the stuff of legend. This costume would require some work, but the result could be a winner. Focus on the pink and brown colors, the beast's unmistakable boney beak, sharp teeth, little ears, claws and pointy tail.

Lake Agawam Blue-Green Algae Victim

Sadly, our beautiful Lake Agawam in Southampton was discovered to have the worst blooms of toxic blue-green algae ever recorded in Long Island waters. Awful as that may be, it's the stuff of terrifying legend, and made for Halloween horror. All you have to do is slap on some disgusting rot makeup, and maybe some oozing sores and pustules, and then add some (safe) plant life and other grisly, green accounterments. Take it to the next level with



some white or red contact lenses and you're the Creature from Lake Agawam!

Alec Baldwin as Donald Trump (or Donald Trump as Alec Baldwin)

Amagansett actor Alec Baldwin has earned high praise for his impersonation of Donald Trump on Saturday Night Live, and a big part of that is his exceptional re-creation of the President's look. It's all about the deep, hotdog-like tan (with a nice orange twinge), pale, white skin around the eyes, bushy blonde eyebrows and, of course, his one-of-a-kind blonde hairdo, swept forward and then back to defy the laws of physics. To get into the role, Baldwin has said he tries to "sound as miserable as possible." Once you get the hair and makeup, just slip into a slightly oversized black suit, add a long red tie, and you're ready to go!

If you really want to get creative, you could try dressing as a vengeful President Trump doing his best impersonation of Alec Baldwin. This would require some thought, and a very active Twitter account, but maybe show some of the President's legendary locks peaking out from beneath a Baldwin-esque wig, and perhaps some orange skin revealed beneath the makeup he'd have to apply to cover it?

Off the Menu

An ode to Hamptons and North Fork bounty might go a long way toward winning over any foodies among our judges. Remember, not just any food or wine costume will do—it should ideally represent the region. Try dressing as a Tate's cookie, a lobster roll or even a lobster sans roll. Come as an East End spud, a bottle of local rosé (re-creating the label would likely win

you bonus points), a striped bass or any other farm-to-table favorite. Plenty of factory-ready food costumes exist, so it may just be a matter of purchasing something premade and expanding on it. A hot dog costume, for example, would be the perfect start to that lobster roll getup. Whether you slather yourself in mayo or warm butter is entirely your choice.

Inanimate Icons

The Twin Forks are full of icons that could translate well into Halloween costume magic for this party. Be the Big Duck. Make the Montauk Lighthouse. Use makeup to live as Lichtenstein's "Tokyo Brushstrokes" (as seen at the Parrish Art Museum). Walk around as Montauk's Walking Dunes. Mill about as a Hamptons windmill. A group of you could transform into the Greenport carousel. Of course, the North Fork's famed Witch's Hat would be inspired (don't worry, we won't tell that we are the inspiration).

Dan Rattiner

The illustrious Dan's Papers founder is certainly a Hamptons classic, and re-creating his iconic look would be the perfect costume, especially geared for locals and summer visitors who'd get it. Everyone else will think you're supposed to be Jurassic Park founder John Hammond, Richard Attenborough's character in the original 1993 Jurassic Park film. (Dan did it first, by the way, and Hammond doesn't wear exactly the same hat.) Your costume would require a white beard, glasses, white button-down shirt with matching pants and Dan's signature white or straw Panama hat—well, "roughly" a Panama hat, according to the man himself—with a black band.

Get spooked at Dan's Haunted Hamptons Bash on Saturday, November 2 from 7 to 11 p.m. at Southampton Arts Center, 25 Jobs Lane, Southampton. Tickets are only \$60 and include nonstop food and drink all night long!

For rules on costumes and to purchase your tickets now, visit HamptonsHalloween.com.

HONORING the ARTIST

This Week's Cover Artist: Irina Rybakova

B orn in Russia, Irina Rybakova was exposed to the art world at a young age. As an adult, Rybakova visited the East End when her work was shown in Sag Harbor at the Grenning Gallery, and used the lovely village in her art.

What was the inspiration for this piece?

Everything was so beautiful and colorful. It was the beginning of Halloween. That's why everywhere I could see yellow pumpkins. The leaves were yellow, orange, brown, red. The cafe on this picture was red. This variety of colors and shadows inspirited me!



"YELLOW TREE RED BARN" BY IRINA RYBAKOVA

Talk about your love of Sag Harbor.

I love Sag Harbor! It's a very nice place to paint! I enjoy working here. Besides, I had two group shows at the Grenning Gallery. I was so pleased to meet with Laura Grenning, the owner of this gallery. The people in Sag Harbor are very kind and helpful. It was the most exciting memory in my work in the USA. I was very happy to have an opportunity to work in Sag Harbor.

What does the fall season on the East End mean to you?

The most beautiful season on the East End is the fall. A lot of shadows of grey and nacre colors: the nacre sand, the gray water, the gray and

blue sky...all leaves turn into different colors. It's an amazing time to paint! I would like to have this experience again!

You have talked before of growing up in a town in Russia that was home to some great artists. How did that shape your view of art?



It shaped my view of art very much. When I was 5, I began to pose as a model for the brothers Tkachov. You can see me in their picture "The Bread of the Republic." I was so excited to pose and to watch the process of creating pictures. I liked the smell of paints. It seemed magical to me! Then I started to try painting myself, and the artists from this place, where I was born, taught me. They were L. Ostrova, N. Kolupaev, A. Levitin, M. Kugach. I was lucky to be born in such place. It influenced my art career so much.

How has your art style evolved throughout your life and career?

The base of my style is the Russian Realistic School. The closest subjects of my painting are the world of Russian villeges.

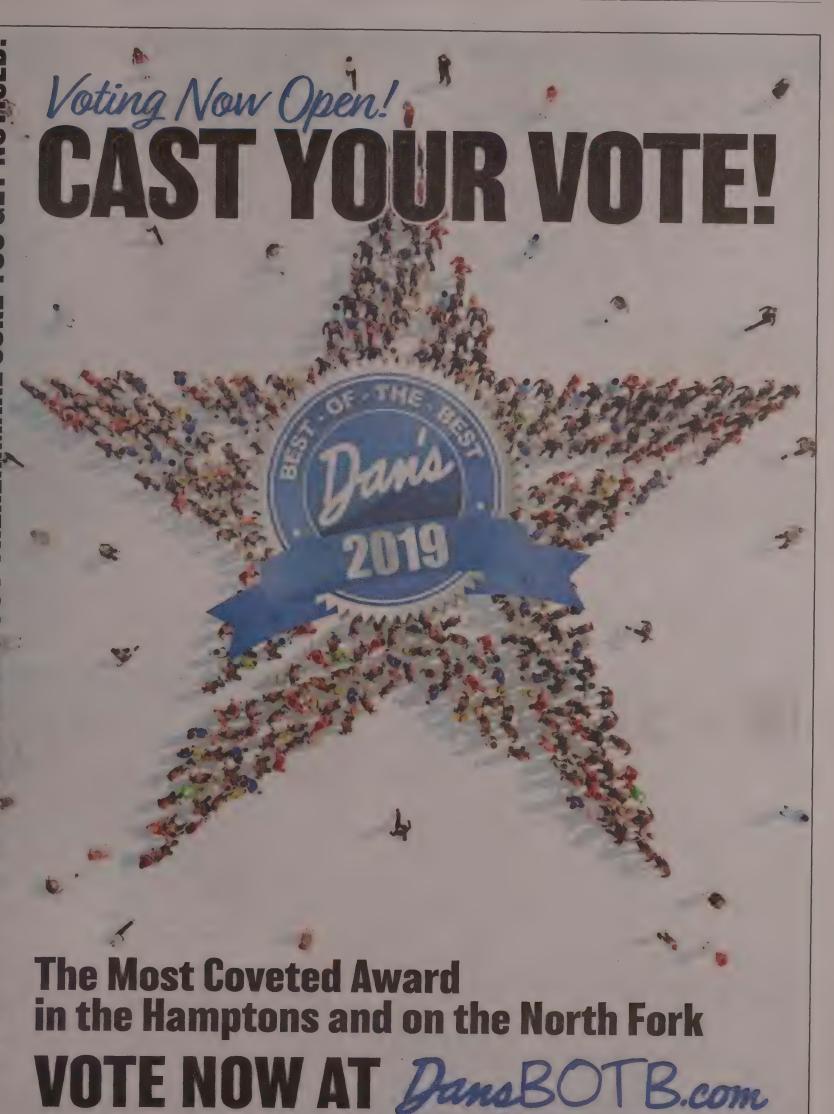
my painting are the world of Russian villages, simple workers and old houses. My favorite period of the art is Socialist realism.

See more of Irina Rybakova's work at grenninggallery.com.





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Arts & Entertainment



Lydia Fort Brings "A Raisin in the Sun" to Fruition at Bay Street

Lorraine Hansberry's classic 1959 play A Raisin in the Sun hits the intimate Bay Street Theater stage this fall as part of the Literature Live! educational theater program. The new production will be directed by Lydia Fort, longtime director and Emory University assistant professor of directing, acting and African American theater.

A staple in American schools, the well-known play follows the Younger family as they each make plans to pursue their own version of the American Dream after receiving an insurance check for \$10,000. "It has this place of speaking truth to the black experience like nothing had before, with such a huge reach," Fort says of *A Raisin in the Sun*, describing Hansberry as a "trailblazer."

Fort sees the play as an opportunity for students to learn about the struggles that people, specifically African Americans, faced and continue to face, but also to feel inspired knowing that they can dream big and achieve those aspirations. With Long Island students varying drastically in terms of background, she believes this production will bring about many conversations between students and teachers and a greater understanding among classmates. "Some [students] are very clear that they have dreams but may not be aware of others' situations or their circumstances—they may not understand why it's hard for them to go after what they want. I think it's terrific if we're able to have a mixed group of people. Then even richer conversations can come out of that," she says. "My function is to be able to give [educators] a product that's worthy of the conversation they want students to have.

The Literature Live! program's free-to-schools



performances offer a deeply enriching way for children and teens to engage with the curriculum in a way that simply watching a recording of a play production does not. "The actors are there breathing and hearing you and responding to you, so there's an interaction that isn't palpable even when you're in a big group seeing something that's prerecorded," Fort says. "In that way it forces us to participate in a more active way—rather than sitting back and being passive—receiving and being acutely aware that what we're giving the actors is being received, sort of like a conversation." That active involvement goes even deeper during the program's post-production talkbacks, at which Fort says she's eagerly looking forward to meeting and engaging with the middle and high school students.

As an educator, Fort loves not only helping

students learn and connect with history, but also the chance to continue to expand her own knowledge and perspective. "Directing allows me—because I get to delve into so many different environments, communities, stories and issues—to continue to learn," she says. "The beauty of being able to direct African American plays is that it gives me a chance to work on myself. Being able to look at so many amazing writers' works and how they discussed issues and their perspectives on those issues gives me a chance to recalibrate what I'm thinking, doing and considering."

While weekday performances are strictly for schools, weekend shows of *A Raisin in the Sun* are open to all adults and children and offer vital lessons in history and empathy to people of all ages, races and backgrounds. "[It's important] to know what the struggle has been in a way that isn't a fact in our brains, but something that we can feel with a sense of empathy—not sympathy—but real empathy for other people's struggle," Fort says, adding how rewarding it is to impart these ideas on theatergoers. "You have no idea what could grow from it or when it's going to grow, and that's the beauty of doing these kinds of programs, because you're planting seeds that could take shape way far down the line."

BY DAVID TAYLOR

Literature Live! Presents A Raisin in the Sun from November 14 through December 1 at Bay Street Theater (1 Bay Street, Sag Harbor). A screening of the 1961 film will be held on Sunday, October 20 at 2 p.m. For tickets or more information, visit baystreet.org or call 631-725-9500.





Food & Drink

(71)

Chow Down on East End Chowder This Fall



The East End is widely revered as a place of bounty, both on farmlands and in local waters, so come fall, one can expect an outpouring of fresh, savory clam chowders. Many restaurants will have the soothing dish on offer this season, and there are a few special events coming up that will showcase skillful chowdermeisters from the Hamptons and North Fork.

On Saturday, October 19, the East Hampton Historical Farm Museum (EHHFM) hosts its annual Clam Chowder Contest. Fifteen contestants, comprising amateur home chefs and pros, share their best recipes, both traditional and innovative, in hopes of being named number one by the panel of

expert food judges. For the \$15 admission, guests receive an EHHFM mug and samples of all entries from noon-4 p.m. 131 North Main Street, East Hampton. 631-324-3892

Share the Harvest Farm celebrates all forms of chowder at the Chowdah Chowdown on Saturday, November, 9 from 1–4 p.m. at The Springs Tavern. With participating chefs from Smokin' Wolf BBQ, The Clubhouse, Stuart's Seafood, Peter Ambrose and others, guests will fill their reusable mugs with clam, fish, corn and chicken chowders, and gumbo, too.

Tickets are \$20 and benefit the Springs Food Pantry. 15 Fort Pond Boulevard, Springs. 631-527-7800, sharetheharvestfarm.org
The 8th Annual **Greenport Shellabration**

The 8th Annual **Greenport Shellabration** washes over the village on December 7 and 8 from noon-4 p.m. With your event wristband, you'll be able to enter Greenport's premier restaurants trying incredible shellfish and chowders paired with local wines and beers. Proceeds benefit the Southold Project in Aquaculture Training (SPAT) and the Cornell Cooperative Extension's Marine Program and its Back to the Bays Initiative. Village of Greenport. shellabration.li

Want to make some fabulous chowder of your own?
Here's a recipe, courtesy of Baron's Cove in Sag Harbor.

Ingredients

- 4 ounces butter
- 4 ounces garlic, chopped
- 1 Tbs salt and pepper
- 1 teaspoon ground red pepper
- 1/2 gallon celery, diced
- 1/2 gallon onion, diced
- 1 gallon russet potato, diced
- 2 ounces thyme, chopped
- 2 ounces parsley, chopped
- 3 cans clam juice
- 4 cans chopped clams, drained
- (equal to 1 pound 2 ounces clam meat)
- 2 gallons heavy cream
- 2 gallons half & half
- 1 teaspoon paprika
- 5 bay leaves
- 1 container Wondra flour
- 1. Sweat garlic, celery, and onions in butter until soft, add flour to make a roux.
- 2. Add clam juice, clams, bay leaves and red pepper, reduce by 1/4.
- 3. Add heavy cream and half & half, and reduce by
 - 4. Add herbs and paprika, cook for 15 minutes.
 - 5. Check for seasoning, salt and pepper as needed.
- 6. Boil potatoes separately, add when chowder is finished.







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Lucia's Angels: Compassion and Care at the End of Life

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people.

hen a loved one is suffering from terminal illness, caring for them can be emotionally daunting and exhausting. There's so much to think about, from medical treatment to day-to-day care. Hamptons-based foundation Lucia's Angels was formed to help women and families coping with late-stage cancers, with a focus on providing compassion, comfort and practical assistance.

Lucia's Angels President Stacy Quarty knows firsthand the devastating process of losing a loved one to

terminal cancer. "My best friend, Lucia Terzi Bagan, passed from breast cancer," Quarty recalls. "We were breastfeeding our newborn babies together and she saw the lump. She had it checked out within a week and it was already Stage 4. Her battle with cancer was pretty quick. She struggled for about a year-and-a-half. She got very involved with the local breast cancer coalition, which has now evolved into the Coalition for Women's Cancers at the Stony Brook Southampton Hospital."

Lucia's Angels and the Coalition for Women's Cancers are sister organizations. "We're reaching a lot more people, and Lucia's Angels provides funding for all kinds of expenses that are really unique to late-stage cancer patients. People

become so sick they can't work. We help them pay bills, childcare, snow removal, gas, groceries, medical trials that aren't covered by insurance," Quarty says. Lucia's Angels has also been helping support people with dental treatment, as chemotherapy often causes teeth to decay.

The women Lucia's Angels helps are quite remarkable. Earlier this year, Lucia's Angels cared for 33-year-old Nikki Abbott, who, despite being in immense pain from her cancer metastasizing to her bones, modeled in the annual bra auction. "She raised a lot of money. The bra she was wearing went for \$8,000. Three months later, she passed. That was

tough, but we were able to help her and her family, and everyone involved toward the end was grateful for how loved she was."

Lucia's Angels is involved in several big fundraisers throughout the year, and the fall is no exception. There are three significant events on October 19 alone—the Shelter Island 5K Walk/Run, Real Men Wear Pink Cocktail Party at The Clubhouse in East Hampton and Love, Loss and What I Wore at Southampton Arts Center.

Caring for these women can be a challenging experience, but it's worth it for Quarty and the organization. "Every year, we have a couple of our ladies that pass," Quarty says. "It's sad

and it's horrifying, but at the same time, we feel so privileged to care for these people in the most important time of their life." The Lucia's Angels board



NIKKI ABBOTT MODELED IN THE BRA AUCTION MONTHS BEFORE HER PASSING

members are also trained end-of-life doulas. "The most important times in a person's life are when they're born and when they die, and it can be a beautiful and loving experience."

BY LEE MEYER

For more information about Lucia's Angels, including, visit luciasangels.org.



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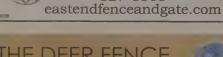
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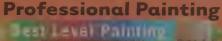


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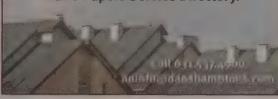
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Publication distributed Thursday & Friday

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Hamptons Confidential: Ed Bruehl of Saunders & Associates

A California native from Thousand Oaks, Ed Bruehl was lured to the New York area by Wall Street, but after 9/11, he and his wife made a life on the East End. He lives in East Hampton with his family.

WHAT BROUGHT YOU OUT TO THE HAMPTONS?

My wife, Mariah, and I moved out to New York. She's a teacher and got her masters degree at Bank Street. I worked for Morgan Stanley. After 9/11, she was wooed out to the Hamptons to start a private school, which was eventually bought by the Ross School. And I came out and fell in love with real estate.

We had our first child in Amagansett—really spectacular, on Christmas Day. Now our kids are at East Hampton High School, and we've had a really good life. I love it out here.

She's now started her own school, or really learning center, right on Main Street in East Hampton, called Playful Learning Studio. It's really doing well. We had a lot of city kids during the summer and it's filled up for fall. There's a real need for this kind of educational enrichment.

WHAT DO YOU LIKE TO DO IN YOUR SPARE TIME?
I like to surf, and I like to golf.

IF YOU WEREN'T AN AGENT, WHAT DO YOU THINK YOU MIGHT BE DOING?

I'd be doing the same. I would just be probably buying and selling and then building a portfolio of properties. I just love initiating deals. One person really needs to sell and somebody else really wants to buy—putting the two together is a real buzz for me. I'm grateful that it pays well and I'm also grateful that I enjoy it.

I think when I was performing a service and not selling was when I became a really good broker. It was a big shift for me. You sit at the kitchen table and you realize, wow, this family really needs to sell, and then when you get a buyer for them, you're fundamentally performing a service for both sides.

WHAT DO YOU THINK OF THE REAL ESTATE MARKET RIGHT NOW?

It is a buyer's market. Profoundly. I don't care what anybody says, it is what it is. And that's just my opinion. I could be wrong, but it's what I feel. Those buyers who are buying are in a very good position, and those buyers who were considering buying or might be considering buying should take it very seriously, because these cycles do not last forever. I'm pounding the table with so many of my friends and buyers and clients to say, at least look around. These numbers will not come back around. If you missed it now, you're going to regret it. And this is when everyone gets scared and they're fearful that the market's going to fall. But I've been doing this for 15-16 years, and I've seen three or four cycles and we always come back. The idea that this cycle is so different, I don't buy it. It might be a longer cycle because of an election year and because of the 2008 financial debacle, which caused it to be a little wonky.

If you're not comfortable taking a low sale number, then clean up the house and get it on the rental market. There are plenty of people out there with money who look, decided not to buy yet, but will rent your house for a terrific number, and that can pay the bills.

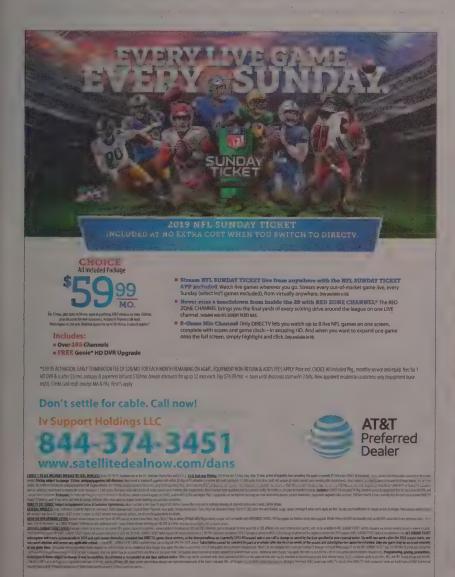
I also tell people: I'm not the average broker. I'm sort of the un-broker, because I don't always think you should sell your house. I advise people not to sell

regularly. You have to convince me to list your house, because to me, the market supports the rental. Just hold it and rent it. And if the thing starts becoming a cash cow, they go buy another house. I used to sell stocks and bonds—this is like having a land bond in the Hamptons. If you own a million dollar house and you can rent it for \$100,000—and I know people who can—that's a terrific return, even if you have to pay a caretaker and get a new roof every once in a while.

I'm a huge fan of just renting a property, holding it ,turning it into a sort of investment, and then buying another house.

BY LAURA EULER

Find more East End real estate news and features at BehindtheHedges.com.





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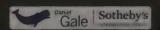








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